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## AMERICAN ART CHRONICLE.

## COPYRIGHT IN WORKS OF ART.

Mr. T. H. Bartlett, a well-known sculptor of Boston, calls attention to a case involving the question of copyright in works of art, in which he is personally interested, but which ought also to excite the interest of the whole profession. Mr. Bartlett, in a letter to the REVIEW, states the case as follows:—

"I am engaged by a gentleman to make a marble portrait bust of himself. During the modelling of the clay bust it becomes a subject of conversation between us as to what becomes of the original plaster copy, whether I make duplicate plaster copies if desired, and a hundred other details about the customs of sculptors, etc., etc. In answer I tell him that the original plaster copy is like the apple of his eye; that the sculptor never parts with it; that its reproduction in marble is an object to be attained with care, and sometimes it costs much trouble to find competent men to cut the marble; that the reproduction of a sculptor's work is never permitted unless expressly stipulated; that I never allow reproductions of my work unless to specially please a friend, and that all reproductions, whether in plaster or marble or bronze I attend to myself, and would never give up that right. Well, I make the marble copy, deliver it, and get my money. The man dies. His son succeeds to the estate, and without my consent or knowledge orders, through the marble-cutter with whom I have left the original plaster copy of the bust, another marble copy. I protest, and tell him you have no right to use my plaster copy. You must pay me for using it, and,—what is more,—the reproduction of my plaster copy by a marble-cutter, without my care and supervision, is likely to do me great injury. To all of which I get the reply that the plaster copy is not mine, and that they have a right to do as they please with it. As for any delicacy that I may have about the reproduction of my work without my consent, care, and supervision, all that they sneer at. I mean to see the end of this in order to find out whether it is the right of an artist or the assumption of a client that should have the way. I have written to many artists, and am preparing documents to send to foreign countries asking about the law, custom, and comity of the matter."

The case, as stated by Mr. Bartlett, clearly involves two questions:—Do the preliminary sketches of a work of art—and with these the original plaster of a bust destined to be put into marble—must evidently be classed—belong to the artist or to the client? And:—Has the *owner* of a work of art the legal and unrestricted right of reproduction? To the first question the unanimous answer, based upon universal custom, will probably be, that the sketches unquestionably belong to the artist. The second point is decided by the United States copyright law, which declares that a work of art of any kind which is published, i. e. sold, without a previous compliance with the formalities

of the law, is public property. Hence, the owner of the marble bust has a clear right to make or have made as many copies from it as he pleases. A third question might here be raised, whether the making of such copies without the consent of the artist is justifiable in courtesy or not. But law and courtesy do not always go together, and the answer to this question, whatever it might be, would have no weight in a court of law.

The copyright law of the United States is in fact such that it gives as good as no protection to painters, sculptors, and architects. It has, indeed, been advantageously modified within late years, but the advantages accrue mostly to publishers, as the formalities to be gone through with are still altogether too formidable and time-taking to be easily complied with by artists. But are not the artists themselves to blame for this state of things? Congress would surely listen to them if they were to propose a feasible plan for protecting original works of art, but a number of attempts made several years ago to induce them to take concerted action in this matter failed from simple want of interest on the part of the profession. In Europe the state of affairs is hardly better. The congress which was called to meet at the last Paris Exposition for the purpose of considering the proprietary rights in works of art, hardly mustered a baker's dozen, if so many, of members.

## MUSEUMS AND COLLECTIONS.

BOSTON.—Mr. Edward Atkinson has lately received from Bombay a present of nearly two hundred statuettes, designed to represent the costumes of the different castes and classes of the people of India. The figures are finely modelled in clay, and the several typical costumes in which they are clothed are made of the materials worn by the natives. Mr. Atkinson proposes to present the statuettes to the Art Museum.—*Advertiser*.

## SCHOOLS AND ACADEMIES.

NEW YORK.—The first of the classes to be connected with the Metropolitan Museum of Art—that of designers in wood-work—was opened on the evening of Jan. 16th. Mr. A. Sandier, a French designer domiciled in New York, has been appointed instructor. Twenty-five young men applied for admission. The class will be free. A second class, for designers in metal work, will be opened shortly.

PENNSYLVANIA ACADEMY OF THE FINE ARTS.—The accommodations for modelling have been greatly extended. The present class-room is twice the size of the old one, which is now used only for the preparatory work. The regular classes model only from the life, the work being designed primarily as an assistance to the study of painting from the life. The work in the dissecting room is also to be increased. Improved arrangements for taking casts

from dissections have been made. The general condition of the schools is good. The whole number of students, Dec. 31, 1879, was 231, of whom 124 were in life classes. The average daily attendance is over 100.

THE PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN has been compelled to vacate the building at the corner of Filbert and Merrick Streets, to make way for the rapidly advancing improvements of the Pennsylvania Railroad Co. The valuable collection of casts has been stored at the Academy of the Fine Arts. The Directors of the School have not yet been able to secure another building suited to their purposes.

CINCINNATI. — The Women's Art Museum Association of Cincinnati held its annual meeting on the 12th of January. The following officers were elected for the ensuing year: — President, Mrs. Aaron F. Perry; Vice-Presidents, Mrs. W. P. Mallon and Mrs. Alphonso Taft; Treasurer, Mrs. H. C. Whitman; Recording Secretary, Miss E. H. Appleton; Corresponding Secretary, Miss Neave. The Treasurer's report showed the receipts of the year to have been \$3,626.39; expenses, \$2,854.13; balance in treasury, \$2,932.26. The classes under the patronage of the Association during the year have contained 203 pupils, of whom 19 were instructed free of charge. In Kensington needle-work there were 135, in water-colors 37, in modelling 16, in drawing 9, and in china painting 6 pupils. During the year 110 persons sent 434 articles of work to the rooms of the Association to be placed on sale. Of these articles 18 were rejected and 116 sold. The Association received 32 volumes of books of reference on ceramics and other subjects as gifts for its library during the year. Friends of the Association also gave to the permanent museum many articles of value. The corporate members number 165, and the patrons or life members 7. The ball given at the rooms in the Music Hall on the evening of the 2d of January was quite a successful affair. Tapestry and paintings on the walls, and bronzes and bric-à-brac, loaned for the occasion, formed effective surroundings. The large display of ceramic work by the members of the Association, including some under-glaze pieces of extraordinary size, added to the interest of the occasion. The work of the modelling class on exhibition also attracted great attention. All the articles used in the decorations were arranged in a manner that reflected great credit upon the taste of the committee in charge.

SAN FRANCISCO. — The Free Annual Exhibition of the drawings and studies of the pupils of the California School of Design was held on the evening of Dec. 19th, at the rooms of the Art Association. The works shown comprised drawings from the flat, the round, and the living model, and sketches by the sketching class, as well as landscape studies. Wednesday of every week is devoted to sketching from nature by the pupils, who are also required to submit compositions of ideal subjects selected by the Director of the School once every two weeks. A gold medal is given for the best drawing from the antique. There were nine competitors this year, the subject being a draped figure of Diana. The current term of the school commenced on the third Monday of January. It is reported that Mr. Virgil Williams intends to resign his position as instructor, but the managers are endeavoring to prevail upon him to remain.

A CANADIAN ACADEMY OF THE FINE ARTS. — The Governor-General of Canada is much interested in the

foundation of a Canadian Academy of the Fine Arts. The objects in view are the institution of a National Gallery of Art, the holding of exhibitions in the principal cities of the Dominion, and the establishment of schools of art and design. A constitution has been drawn up, which limits the number of academicians to forty, and there are to be associates, honorary members, foreign academicians, and honorary retired academicians. The officers of the Academy will be nominated in the first instance by the Governor-General.

#### LECTURES.

WASHINGTON UNIVERSITY, ST. LOUIS. — The first of a course of twelve or more illustrated lectures upon art and kindred subjects, given under the auspices of Washington University, was delivered by Prof. Halsey C. Ives, on Thursday evening, Jan. 8th. The subject was "The Historical Development of Art; an old Subject with some new Points." The lectures are richly illustrated by means of the stereopticon, charcoal drawings, and crayon sketches. The lecturers announced are Profs. M. S. Snow, James K. Hosmer, Mr. Howard Kretschmar, Mr. Harry Chase, Mr. Paul E. Harney, Mr. A. J. Conant, and others. The series of lectures given during former years have been very popular, and the growing interest in subjects relating to art is manifested in the increasing audiences.

#### EXHIBITIONS AND SALES.

NEW YORK. — The Second Annual Black and White Exhibition of the Salmagundi Sketch Club opened, at the American Art Gallery, with a private reception on the evening of Jan. 19th, and is to continue until Feb. 1st.

The Thirteenth Annual Exhibition of the American Water-Color Society opened at the National Academy of Design with a private view for the press and profession, on the evening of Jan. 30th. Saturday, the 31st, was set apart "to give those who are especially interested in water-color paintings the first opportunity to visit the exhibition, or to select works they may desire to purchase." The public generally will not be admitted before Monday, Feb. 2.

The Artists' Fund Sale is to take place on Thursday and Friday, the 12th and 13th of February (not the 10th and 11th, as previously reported), at the Young Men's Christian Association Building. The paintings will be on exhibition one week at the American Art Gallery (late Kurtz), opening to the public on Feb. 3.

A Spring Exhibition will open at the American Art Gallery, Madison Square, on Feb. 16th. The proprietors report their enterprise as very successful. The sales during November and December amounted to \$11,050.

The Twenty-fifth Annual Exhibition of the National Academy of Design will open on Tuesday, the 30th of March, and will remain open until the 29th of May. Several changes have been made in the regulations. The one of most importance to artists is to the effect that contributions from non-residents are no longer received direct. The cases must be sent to some agent in New York, who must unpack and deliver the works.

An important auction sale of American paintings took place at the Leavitt Art Rooms, on the evenings of Jan. 20th and 21st. Many of the best-known artists of New York, and a few from other cities, were represented, Mr. George Fuller, of Boston, having contributed his *Romany*

*Girl*, and Mr. W. T. Richards, of Philadelphia, his large marine, entitled *The Vasty Deep*. The following list of the higher prices obtained is copied from the *New York Tribune* of Jan. 21st and 22d:—Beard, J. H., *A Scene in the Woods*, \$170; *A Night Watchman*, \$140; *Don't you know me?* \$360. Beard, W. H., *The Bear and the Bees*, \$125. Beckwith, J. Carroll, *Sweet Little Buttercup*, \$180. Brevoort, J. R., *Sunset, Isle of Capri*, \$100; *Landscape Scene near Florence*, \$205; *Border of the Abruzzi, Italy*, \$290; *Sunset, Castle of Heidelberg*, \$215. Bellows, A. F., *At the Old Tavern*, \$290. Bricher, A. F., *Bright Afternoon*, \$285. Bridgman, F. A., *Old Palace of the Bey of Constantine, Algeria*, \$1050. Brown, Geo. L., *View on the Pontine Marshes*, \$385; *Sunset across the Pontine Marshes*, \$370. Brown, J. G., *Bashful Johnny*, \$275. Champney, *Second Childhood*, \$270. Chase, William M., *Still Life*, \$340. Colman, Samuel, *On Venice*, \$150; *Arabs Camping, Algeria*, \$195. Cropsey, J. F., *Temples of Paestum, Italy*, \$180. De Haas, M. F. H., *Marine*, \$410; *Marine*, \$190. De Haas, William, *Marine Shore*, \$200. Dielman, F., *Costume Head*, \$100; *The Newsboy*, \$205. Dolph, J. H., *The Frolic*, \$185. Fuller, George, *The Romany Girl*, \$650. Gaul, Gilbert, *The First Smoke*, \$100; *Catching the Bee*, \$200. Gay, Edward, *Borders of the Broux*, \$145. Guy, S. J., *The Big Brother*, \$340. Gifford, S. R., *Hudson River Scene*, \$260. Hart, William, *Cattle and Landscape*, \$197; *Gleams of Light*, \$440. Hart, James M., *Landscape*, \$155. Harnet, William M., *The Secretary's Table*, \$100. Inness, George, *Landscape, Clearing Storm*, \$250; *Landscape, White Mountains*, \$375; *Landscape and Cattle*, \$510. Jaconet, *First Lesson*, \$110. Johnson, Eastman, *Girl watering Plants*, \$520; *The New Pet*, \$230. Macy, W. S., *Village Scene in South Germany*, \$105. Magrath, W., *Getting a Light*, \$140. McEntee, Jervis, *The Wings of the Morning*, \$625; *An Autumn Idyl*, \$580; *Autumn Landscape*, \$160. Moran, Edward, *The Gates of the Clouds*, \$170; *Sunset over New York Bay*, \$130; Moran, Thomas, *After a Thaw, Communipaw*, \$320. Parton, Arthur, *A Pool in the Ausable*, \$140; *Dingman Ferry, Delaware River*, \$100. Quartley, A., *Marine*, \$180. Richards, W. T., *The Vasty Deep*, \$950. Shirlaw, Walter, *Feeding the Pigeons*, \$185. Smith, T. L., *Moonlight Scene*, \$115. Thomson, A. W., *Children's Sports*, \$140. Whittredge, W., *Sunset on the Hudson, near Albany*, \$140. Wiggins, W. C., *Landscape and Cattle, Chester Mountains*, \$142. Wyant, A. H., *Landscape*, \$185; *Landscape*, \$357.

BROOKLYN.—The sales from the Brooklyn Art Association's galleries of works of art during the last exhibition are within a fraction of \$5000. The last work sold was a landscape by J. W. Casilear, for \$500.

BOSTON.—The Twenty-first General Exhibition of the Boston Art Club opened at the galleries of the Club on the evening of Jan. 9th. with the usual reception, and remained open until Jan. 31st. The catalogue enumerated a total of 202 works.

The prospectus of the new American Art Gallery, to be established in the Studio Building, has been issued. The Gallery is to be managed on a new system of exhibiting and selling works of art. The prospectus, among other things, says that this Gallery, under the auspices of Boston artists, is to be instituted with a view to encourage native talent, and to permanently exhibit pictures of American production, without favor to any particular

school. The managers promise to exercise discretion in inviting artists to contribute their works to the exhibition. The signatures of nearly sixty artists have been obtained, who fully indorse the project, and agree to contribute their works regularly, and to whom will be granted full liberty to exhibit, exchange, or replace, at pleasure. In regard to the sale of pictures and other works of art, it will be optional with the purchasers to deal with the agent in charge, or meet the artist in person, thereby facilitating all transactions and meeting any requirements made by purchasers. One of the inevitable results of this enterprise will, it is augured, be the co-operation of American artists throughout the country, and a mode of exchange will thus be established between the various art-centres. The exhibition will open with works of art consisting almost entirely of productions of Boston artists. It will be free to the public every week-day, except Mondays.

Mr. Ernest W. Longfellow has arranged a special exhibition, containing twenty-seven of his works, at the rooms of Messrs. Doll and Richards. The most important of these is a large allegorical painting, *The Choice of Youth*, which, according to the description, represents the struggle in the mind of a young man in choosing between a life of mere pleasure and sordid pursuits, or one of purer enjoyments and higher aims. The *Pifferaro and Son*, which ranks next in importance, has been on exhibition before. The rest of the paintings show the result of the artist's travels in France, Switzerland, Italy, and Egypt.

A collection of ninety-eight paintings, containing a large number of works by Boston artists, a few canvases from New York, and a number of good European examples, was sold at auction by Messrs. Sullivan Bros. and Libbie, Jan. 16th and 17th. The list here given, made up from the report in the *Advertiser*, contains all the pictures sold at prices ranging above one hundred dollars. American:—J. Foxcroft Cole, *Abbayona, near Winchester*, \$245; *Pond of Ville d'Avray*, \$197; *Norman Pasture*, \$195; *Cattle*, \$390; *Wachemocket*, \$225; *Waverley Oaks*, \$335; *Midsummer*, \$140; *New England Pastoral*, \$812; *Shepherds with their Flocks*, \$217. Thomas Robinson, *Landscape and Cattle*, \$395; *Arab Spahi with Horse*, \$150; *Landscape and Cattle*, \$170; *Landscape and Cattle*, \$135; *Cattle Drinking*, \$140; *On the Roofs, Algiers*, \$115; *Cattle Reposing*, \$295; *Wood Interior*, \$190. George Inness, *Landscape*, \$165. Arthur Parton, *Landscape and Cattle*, \$150. S. R. Gifford, *Venice*, \$171. F. H. Smith, *Early Morning, Nahant*, \$124. F. E. Church, *New England Landscape*, \$475.—Foreign:—Gabriel Max, *Head of a Girl*, \$700. Troyon, *Les Lavandières*, \$795. P. Gambrini, *The Inventor*, \$775. Daubigny, *Landscape*, \$645; *Twilight*, \$400. Ziem, *Venice*, \$325; *Venice*, \$512. Corot, *Entrance to a Garden*, \$165; *River View*, \$360. Lambinet, *Landscape*, \$250. Vollon, *On the Seine*, \$212. P. de Trouillebert, *Landscape*, \$210. E. Rein, *Moonlight in Norway*, \$470. Gust. Doyen, *Head*, \$312. G. Lougee, *The Gleaner*, \$477. J. Alexander Walker, *A Mounted Picket*, \$250.

The exhibition of the posthumous works of William Morris Hunt was held at the studio of the deceased, and the sale is to take place on Feb. 3d and 4th, at Horticultural Hall. The catalogue contains a biographical sketch written by Mr. T. H. Bartlett, the sculptor, and a portrait showing the artist in his studio.

PHILADELPHIA.—The Philadelphia Society of Artists will hold its first annual sale in February. The sale, which will be by auction, is to be preceded by a reception given by the Society at the Academy.

ROCHESTER.—The Rochester Art Club gave its first exhibition at Dumble's Art Parlors on the evenings of Jan. 9th and 10th. According to a notice in the *Rochester Daily Union and Advertiser*, the Club was formed about three years ago by Messrs. William J. Lockhart, John Z. Wood, and Harvey Ellis, three young artists of the city named. Rooms were taken in the Arcade, and any one who had any pretensions to drawing was admitted. It was found, however, that this way of admitting members was a detriment to the Club, as some would join for a short time, and then give up the work. The limits were therefore narrowed down to professional artists, the present membership being as follows:—Rev. James Dennis, W. J. Lockhart, Harvey Ellis, W. N. Radenhurst, Seth C. Jones, A. E. Dumble, J. M. Somerville, Fred. T. Vance, John Z. Wood, Thomas J. Evershed, J. Guernsey Mitchell, William Jaynes, Emma E. Lampert, and Frank J. Ellis, who is the Corresponding Secretary of the Club. The works exhibited comprised oil-paintings, water-colors, and studies in black and white, and the degree of talent shown in them is highly praised by the paper from which the facts here set down were taken.

#### CLUBS.

THE SALMAGUNDI SKETCH CLUB.—The members of this Club are engaged in preparing a series of illustrations of *The Vision of Sir Launfal*. A score or more of sketches have already been exhibited at the rooms of the Club, and the book will probably be issued the coming spring by a well-known New York book-house.

BROOKLYN.—A Club, to be known as *The Brooklyn Art Club*, is forming, to promote art and sociability among professional artists and their families.

THE PHILADELPHIA SKETCH CLUB.—The first meeting of this Club was held on the evening of Nov. 14, 1860, at the studio of George F. Bensell, lately deceased. Nine persons were present, and the Club was organized by the election of George F. Bensell as President, and Mr. P. Wiley, who has also lately died, as Secretary. Since its organization the Club has increased considerably in importance, so that at present it counts among its members nearly all of the well-known young artists of Philadelphia. The Club is not, however, confined entirely to professional artists, but admits also amateurs and students of art, who, however, must submit a sketch as evidence of their qualifications and good faith before they can become members. The last annual meeting was held on the 2d of January at the new rooms, 1328 Chestnut Street, opposite the Mint, when the following officers were elected:—President, William J. Clark, Jr.; Vice-President, Arthur B. Frost; Secretary, George Wright; Treasurer, George D. McCreary; Curator, Joseph C. Ziegler. At the same meeting three prizes were awarded for works exhibited in competition. They were as follows:—1. The annual prize of the Club (an autotype from an old master) for the best original composition, either in colors or monochrome; 2. A special prize of \$100, given by Mr. McCreary, for the best piece of work done between certain dates; 3. A special prize of \$25, also given by Mr. McCreary, for the greatest improvement

shown during the year. The first and second prizes were taken by Mr. Henry T. Cariss; the third, by Mr. Charles H. Stephens. Mr. Philip B. Hahs gained favorable mention, and his picture was bought by a prominent artist member. The Sketch Club meets every Thursday night. During the present year the system of impromptu evening sketches from given subjects, of monthly competitive studies also from given subjects, and of a competition at the end of the year, with subjects chosen by the artists, will be continued.

THE SOCIAL ART CLUB OF PHILADELPHIA is to give a reception at the Academy of the Fine Arts on the 3d of March. Pictures and bric-à-brac will be exhibited.

BOSTON ART CLUB.—At the annual meeting of the Club, held on the evening of Jan. 3d, the following-named gentlemen were elected officers for the current year:—C. C. Perkins, President; Martin P. Kennard, Vice-President; Charles E. Stratton, Treasurer; William F. Matchett, Secretary; Charles W. Scudder, Librarian; Thomas O. Richardson, Francis A. Dewson, Richard M. Staigg, George E. Foster, W. P. P. Longfellow, Uriel H. Crocker, Elliott W. Pratt, William O. Grover, John K. Rogers, Walter F. Lansil, Samuel L. Gerry, and Ernest W. Longfellow, Executive Committee.

THE ST. BOTOLPH, a new Club lately formed in Boston, and named after the patron saint of Boston, in Lincolnshire, England, is to be to Boston what the Century Club is to New York. The Club was definitively organized on Jan. 10th, with Mr. Francis Parkman as President; Messrs. John Lowell and Martin Brimmer, Vice-Presidents; Mr. Jas. M. Bugbee, Secretary; and Mr. O. W. Peabody, Treasurer. The committee on art and library consists of Messrs. E. C. Cabot, C. C. Perkins, Mellen Chamberlain, Justin Winsor, F. H. Smith, H. C. Lodge, and Frank D. Millet.

CINCINNATI.—The first reception of the Pottery Club of Cincinnati was held on the 9th of January, at the residence of Mrs. E. G. Leonard. The specimens of work exhibited by the members of the Club were in all but a few instances decorated under the glaze. The pieces both in variety of styles and in excellence formed a most surprising display, especially when it is remembered that the origin of the Club only dates back to April last.

#### MONUMENTS.

Colonel Casey's report of the progress of the work on the Washington Monument up to Dec. 1, 1879, shows that the amount then available for the prosecution of the work was \$100,740. Of this sum \$32,000 are set apart for the foundation; the rest is to be used in the completion of the monument. Col. Casey computes that the money now in hand will be sufficient to complete the foundations, carry up the iron frame-work of the stairs 250 feet, and to add 12 feet to the shaft. To finish the whole to the height of 500 feet will cost, according to the same authority, about \$680,000 more.

The study for the Washington Monument, reproduced on page 64 of the REVIEW for December, 1879, is the work of Mr. Arthur F. Matthews, a young architect, of Oakland, Cal. The name was not given, as permission to do so had not been received at the time of publication. Still another study for the same monument, by Mr. Albert Noerr, architect, of Washington, D.C., is published in the *American Architect* for January 10th.

Mrs. Vinnie Ream Hoxie personally superintends the preparations that are making at the foundry of the Washington Navy Yard to cast in bronze her statue of Admiral Farragut, for which the government contracted at a cost of \$20,000. The model is ten feet high, and represents the Admiral on the deck of a ship, standing with his foot upon a coil of rope, and in his hand a marine glass which he is in the act of raising to his eye.

Mr. Goode, of Virginia, chairman of the House committee on the Yorktown celebration, reported a bill appropriating \$100,000 for the erection of a monument at Yorktown, Va. A monument was voted by the old Congress in 1781, and it is now proposed that this pledge be redeemed, and that the corner-stone at least be laid at the approaching centennial of the victory.

A monument of gray granite, twenty feet high, is to be erected at Holly Springs, by the newspaper fraternity of Mississippi, to the editors who died of yellow-fever in 1878.

A monument to the memory of the late Oakes Ames and his brother Oliver is to be erected by the Union Pacific Railroad Company at the highest point of its road. According to a newspaper notice, it is to be a pyramid of native rock, seventy feet in height, and will cost about \$20,000.

At a meeting of the Executive Board of the American Unitarian Association, held lately, the proposed erection of a memorial chapel on the rooth anniversary of the birth of Dr. Channing was considered and endorsed.

#### NECROLOGY.

MRS. MAY ALCOTT NIERICKER, artist, and lately brought more prominently into notice by her little book entitled *Studying Art Abroad*, died in Paris, France, on Dec. 30th, 1879. She was the youngest daughter of A. Bronson Alcott and sister of Louisa M. Alcott. While in Boston she was under the tuition of Mr. Hunt, and then went abroad in the further prosecution of her studies. Several of her paintings were admitted to the Paris Salon. She was married to Mr. Ernest Niericker, a son of a Swiss banker, residing in Paris. Mrs. Niericker was about forty years old at the time of her death. A somewhat more detailed account of her life may be found in the *Boston Advertiser* of Jan. 2d.

FRANK LESLIE, who died in New York on Jan. 10th of fibrous cancer of the throat, deserves mention in these columns, as he was intimately connected with the devel-

opment of illustrated periodical literature in America, both as an engraver on wood in his earlier years, and as a publisher. His real name was Henry Carter, and he was born at Ipswich, England, in 1821. Mr. Leslie came to this country in the year 1848.

EDWARD STUART LLOYD, a caricaturist draughtsman of considerable ability, who has been connected with the comic publication, *Puck*, since its establishment, died lately in New York city.

#### ARCHÆOLOGY AND HISTORY.

ARCHÆOLOGICAL DISCOVERIES IN NEW MEXICO. — The accounts given in some of the daily papers concerning these discoveries are thus summed up by the *American Architect*:—"Among the trophies which Prof. Stephenson of the Hayden Survey has brought back from New Mexico, where he has spent the past season in making collections for the Smithsonian Institution at Washington, are two gods, finely chiselled, and looking like Egyptian specimens. Their features are finely cut, and traces of paint are still found on their faces. They are both supplied with outstretched wings, and Prof. Stephenson says they were probably brought into the country by the Spaniards a few centuries ago. Prof. Stephenson has obtained specimens of pottery bearing a close resemblance to that unearthed in the ruins of the Old World, and also secured the secret of its manufacture from the Indians, who still make it in New Mexico. One curious result of his visit is the conviction he entertains that the so-called Aztecs never existed. He is satisfied that they are a myth, and that the tribes known as the 'Cliff-dwellers' are to be credited with all the romance which has attached to the Aztecs. He says that buried towns and cities are numerous in New Mexico, and that relics of their existence and the state of their civilization are practically inexhaustible."

#### MISCELLANEOUS.

SOCIETY OF AMERICAN ARTISTS, NEW YORK. — Messrs. Bunce, Twachtmann, and Thayer were lately elected members of this Society.

BROOKLYN. — In aid of the Artist's Bed at the Homeopathic Hospital, the sum of \$1,000, the proceeds of paintings and etchings contributed by artists to the recent Fair of the Hospital, has been put out at interest. In further aid a reception will be held within two months.

## FOREIGN ART CHRONICLE.

#### ARCHÆOLOGY AND HISTORY.

THE GIGANTOMACHIA FROM PERGAMUM. — The Royal Museum at Berlin has lately made an acquisition, which, according to Mr. Bernhard Förster, raises this institution at once to the first rank among the collections containing original specimens of antique sculpture. The acquisition

in question consists of the reliefs, previously alluded to in these columns, found at Pergamum by Mr. Humann. The fragments brought to light, and now safely housed in the Museum, are parts of a frieze, about 2.30 metres in height, and of a length which cannot as yet be positively ascertained. The subject represented is the battle between the gods and the giants. The figures, about one and a half